AVALON HILL

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HeroQuest

The Quest is Calling

Deep inside another dimension, face battling barbarians and evil magic on a quest for adventure in a maze of monsters. This is HeroQuest, the fantasy adventure game, where winning means mastering the art of combat and magic. Once you get into it, you'll never be the same.

News

Come back for more updates.

HeroQuest
TRAINING QUEST
Rogar's Hall
"Welcome to Rogar's Hall, a magical arena built long ago to test the greatest of heroes. Here you are to face the foulest of Zargon's Dread servants. You will come to know what it is to be on the verge of hopelessness—know what it is to face defeat. Yet if defeated today, you emerge stronger tomorrow.
Whilst this is a magical trial—a conjured illusion—it seems most real. The coldness of the dark halls can be felt, and your enemy's blows will still hit hard upon you. I shall join you to observe. Prepare yourselves, for none have triumphed here before. Ready? Then we begin!

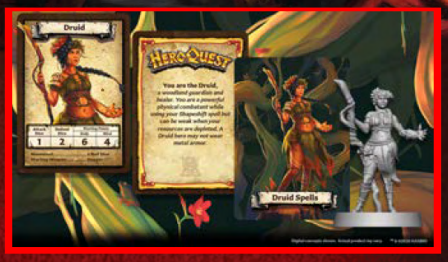
"Rogar's Hall" By Stephen Baker

As soon as I saw the fantastic sculpt for Mentor I wanted to write a Quest that would use the new miniature. Rogar's Hall is a training Quest for Heroes that is run by Mentor.

10/21/2020

"Bard Playtest" by Doug Hopkins

10/19/2020



"Druid Playtest" by Doug Hopkins

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"Warlock Playtest" by Doug Hopkins

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"Rogar's Hall" By Stephen Baker

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As soon as I saw the fantastic sculpt for Mentor I wanted to write a Quest that would use the new miniature. Rogar's Hall is a training Quest for Heroes that is run by Mentor. It is a tough challenge. One that will require the Heroes work as a team and truly optimize their skills, capabilities and resources. Mentor accompanies you and may help. But this is a test for the Heroes. Even though it is a training adventure Mentor promises you, "There will still be bruises and sore limbs in the morning."

"Bard Playtest" by Doug Hopkins

The inspiration for this Bard was a swashbuckling orc hero. A team player who will propel the other players to victory. As with the Warlock and Druid, there is a condition that will allow you to recover a spell – Inspiring Tale for the Bard – that you have already cast.

You are the Bard. Your spirit and songs inspire and invigorate your allies. You prefer to stay light on your feet so when you are wearing non-metallic armor and carrying no shield you have 1 extra Defend die.

The Bard's statistics and equipment are comparable to those of the Elf. While the Barbarian, Elf, and Dwarf might end up with plate mail and shields later in the game that doesn't feel right for our Bard. I wanted to incentivize the Bard to follow a different route.

The Bard's Unique Weapon

- ***Rapier***

This long slender sword allows you to roll 2 Attack dice and may be used to attack diagonally. May not be used by the wizard. 250 gold coins

This weapon allows our Bard to attack diagonally from the start of the game. For me this highlights the character's resourcefulness and allows them to contribute in battle in a crafty manner.

The Bard's three spells:

• ***Inspiring Tale***

This spell may be cast on any one Hero, excluding yourself. The next time that Hero attacks, they may roll one extra combat die. Regain this spell when any Hero you can "see," excluding yourself, rolls two white shields when rolling Defend dice.

• ***Healing Song***

You and each hero you can "see" each restore up to two Body points that have been lost but does not give a hero more than their starting number.

• ***Lullaby***

This spell puts one enemy into a deep sleep so they cannot move, attack, or defend themselves. The spell can be broken at once or on a future turn by the enemy rolling one red die for each of their Mind points. If a 6 is rolled the spell isbroken. May not be used against Mummies, Zombies, or Skeletons.

The Bard's spells focus on helping the other players. I particularly like Inspiring Tale as it assists another player but when they have a spectacular moment on defense it's the Bard who is moved to tell the tale (and regain the spell).

What do you think? Cast the Far Voice spell and let us know... or just tweet us @HeroQuest

"Druid Playtest" by Doug Hopkins

Druid
Attack Dice
Defend Dice
Starting Points
Body
Mind
1
2
6
4
Movement.....2 Red Dice
Starting Weapon.....Dagger
HeroQuest
You are the Druid, a woodland guardian and healer. You are a powerful physical combatant while using your Shapeshift spell but can be weak when your resources are depleted. A Druid hero may not wear metal armor.
Druid Spells
Digital concepts shown. Actual product my vary.
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In popular culture, druids are known to cast nature spells, heal and defend their allies in the form of savage beasts. Nikki Dawes's art features a tiger-like arm and claws, which inspired me to endow this new hero with a shapeshifting spell. I want our Druid to be situationally comparable in power to the Barbarian, but at the cost of their action economy and resources. I'm continuing to explore the idea that there is a condition that would allow you to recover a spell – for example, Shapeshift for this hero – that you have already cast.

You are the Druid, a woodland guardian and healer. You are a powerful physical combatant while using your Shapeshift spell but you can be weak when your resources are depleted. A Druid hero may not wear metal armor.

The Druid has comparable statistics to the Elf. They can use most weapons in the game but their armor is limited. They will rely of their own spells and the spells of their allies to keep them healthy.

The illustrations above are the game art for the Druid's three spells:

Lifeforce
This spell may be cast on any one Hero, including yourself. Its magical power will immediately restore up to 4 lost Body Points, but does not give a hero more than their starting number.
Pixie
This spell conjures up a Pixie who will do one of the following: Restore up to two Body points that have been lost to one hero or search. The Pixie will reveal all traps and secret doors in any location you can "see".
Shapeshift
Shapeshift grants you 1 extra attack and defend dice. The spell is broken when the Hero suffers 1 point of Body damage. Regain this spell when your body points return to their starting number.
Digital concepts shown. Actual product my vary.
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The illustrations above are the game art for the Druid's three spells:

Shape shift

Shapeshift grants you 1 extra Attack and Defend dice. The spell is broken when the hero suffers 1 point of Body damage. Regain this spell when your Body Points return to their starting number.

The idea here is that the Druid can fulfil a melee protector role in their quest with the use of their Shapeshift spell. Hopefully they can regain this spell with a combination of spells, potions, and teamwork.

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What do you think? Cast the Far Voice spell and let us know… or just tweet us @HeroQuest

"Warlock Playtest" by Doug Hopkins

Warlock
Attack Dice
Defend Dice
Starting Points
Body
Mind
2
2
4
5
Movement.....2 Red Dice
Starting Weapon.....Wand
HeroQuest
You are the Warlock, a magical artillerist who has bonded with a sinister creature allowing you to assume its winged form. Let your allies protect you while you deal damage from afar.
Counts as Wizard hero for the purposes of which weapons, artifacts & equipment they can use.
Digital concepts shown. Actual product my vary.
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When I design new HeroQuest heroes, I want to bring new elements to the table but not overshadow the iconic original four. Shauna Nakasone's art features a Warlock showing visual signs of the sinister entity that lives inside them. I wanted our Warlock to be fearsome and scary, and make use of the winged creature they are a host for as they quest. I'm intrigued with the idea that there is a condition that would allow you to recover a spell – for example, Demonform for this hero – that you have already cast.

> *You are the Warlock, a magical artillerist who has bonded with a sinister creature allowing you to assume its winged form. Let your allies protect you while you deal damage from afar. Counts as Wizard hero for the purposes of which weapons, artifacts, and equipment they can use.*

The Warlock's statistics and equipment are comparable to the Wizard's. But the Wizard excels in utility, with nine spells they can call upon. Our Warlock is more of a focused ranged damage-dealer.

Warlock's Unique Weapon

Wand

This wand gives you the attack strength of 2 combat dice against any monster you can "see." A Warlock may purchase a new wand for 125 gold coins.

This weapon allows our Warlock to attack at range. In addition, the wording of the gold piece value of the wand works to prohibit other heroes from trying to purchase it for themselves. This object should be unique to the Warlock.

The Warlock's three spells:

Demonform

The Warlock ignores pit traps and may roll 1 extra combat die each time they attack, until the spell is broken. The spell is broken when the Hero suffers 1 point of Body damage.

Fear

This spell causes any one monster to become so fearful that their attacks are reduced to one combat die. The spell can be broken on a future turn by rolling one red die for each of their Mind Points. If a 6 is rolled, the spell is broken.

DarkWings

Cast this spell on an enemy's turn after you have suffered damage. Reduce that damage to 0 and move instantly to any unoccupied square you can "see."

I wanted these spells to reflect the self-serving nature of the Warlock. Nothing here directly helps your allies. The Warlock focuses on escaping trouble long enough to remove monsters from the board and they are rewarded by recovering their Demonform spell for doing so.

What do you think? Cast the Far Voice spell and let us know… or just tweet us @HeroQuest

"Painting the Dungeon" by Brian Wilk

If you are like me, I bet you love painting your miniatures as much as playing with them. I thought I would take a shot at painting my way through all the minis included in the HeroQuest game. I will be posting them weekly as I go along. Now, to be honest, I have been painting minis for as long as I can remember, but that does not mean I have gotten much better at it. Yes, I have acquired some tricks over the years and have had the honor and privilege of learning from some of the best. But I would say that the important things that I've come to know are that I must be patient, work in thin layers and wait for the paint to dry, and, if all else fails, a great wash can hide anything.

Now, a good benefit of painting these miniatures is that we get to test to make sure we are designing them to not just look great, but to really pick up the paint so that some areas of the model really pop. We wanted to make sure textures could be seen and highlighted with a brush and that the faces were well defined. We really pushed the iconography throughout the whole HeroQuest universe and this shows up in the details on the miniatures.

For me the best place to start was on the original dungeon décor, always such an integral part of HeroQuest. I chose the iron door, the throne, and the torture rack. Considering these were mostly made of cardboard in my older set, it was great to have them to paint now. I wanted them to look finely painted, to highlight some of the beautifully sculpted details, but also to show that they are in an underground dungeon. I wanted the torture rack to appear as if it had seen some serious action.

I cannot wait to share with you what I tackle next and I am excited get these into your hands so you can have as much fun with them as I have.

This is a screen cap from the pod cast "Always Board Never Boring". It was not part of the original post but was promotional materials that went out to a few you tube casters.

HeroQuest Artist Spotlight: Max Dunbar

When looking for an artist for our HeroQuest game relaunch, we enlisted creators whose art we felt would look great on game materials, as well as communicate the magic and wonder of our HeroQuest world for both existing and new fans of the game. We knew Max Dunbar's unique style and bold line strokes would be well suited to the task!

"I was so incredibly excited and honored at the opportunity to work on the new HeroQuest game. When drawing the artwork for the cards, it was done with a great deal of reverence to the stunning work in the original game. We tried to keep the spirit of the original, so that artwork was referenced when coming up with the visuals for the new version of each card. Oftentimes, it was just a matter of taking those original ideas and reworking them to fit a bit of a new aesthetic, or updating the characters shown. All the work was first done as a loose pencil sketch to figure out the best way to convey the card's subject matter. We sometimes went through a few rounds of revisions or changed the idea entirely. Once the idea was approved, I drew over the pencil sketch in ink, to refine the drawing to its finished state."
—Max Dunbar

Heroes in Action

The sketches above highlight our new characters in game art:

A wizard hero reads the runes on a powerful magical relic on the artifact card Wizard's Staff.

An elf hero shows no fear in Courage.

The dwarf hero's search for treasure reveals a potion.

A barbarian quivers in Fear.

Originally, we requested that our barbarian be the target of a Dread spell, Fear. However, we decided to change the point of view after seeing the spell illustrated!

Equipment and Artifacts

In the original US version of the HeroQuest game, all equipment was found on the armory board. We decided to use cards for our armory so heroes could always have their equipment cards available for easy reference.

Max illustrated a broadsword above, which is the same lion-hilted blade that the barbarian wields on the front of the HeroQuest game box.

Another adjustment we made was to the Spirit Blade card. In the original art, the weapon was waved at a goblin. Since this sword excels at destroying the undead, we asked Max to change the target of the sword's wrath to a skeleton.

About the Artist

When not working on HeroQuest, Max can be found at his other job — drawing comic books. In his time off, he loves to play Dungeons & Dragons, or hang out with his wonderful wife Claire, and their two cats, Barney and Lloyd, in beautiful Vancouver, Canada.

Comments? Cast the Far Voice spell and let us know… or just tweet us @HeroQuest

Stephen Baker on Writing the "Prophecy of Telor"

Have you ever had an opportunity to reconnect with your younger self? I have. Hasbro recently asked if I would be interested in designing a bonus quest book to accompany the relaunch of the HeroQuest game. Wow! I had not written a HeroQuest adventure in over 28 years. The memories of my early career came flooding back. I pictured myself sitting at my old desk; I thought back to the R&D team and all the great people with whom I used to work. How things have changed.

At that time there were only a few computers in the department, and prototypes were put together with black and white photocopies, markers, and paste. I tried to recall: How did I work back then?What was my design process? What went through my mind when I literally put pen to paper? I thought about it and smiled. Nothing's really changed in that sense. I begin by imagining how I want the players to feel. I picture a game being played, and ask myself, "What moment will make this a memory forever?" Of course, I was interested in writing a new HeroQuest game adventure! This would be fun. I'd take the baton

from my younger self and work again on a game that is dear to my heart. This would be just like the old days, though I like to think the passing years has given me a few more tricks up my sleeve.

As I sat down to begin, I thought about what I wanted for this adventure. How was this quest going to be a little different? I wanted the narrative to build off the original ones in some way. I also wanted it to stand alone and not become something that might conflict with any possible rerelease of the original expansions. Most importantly, I wanted this adventure to have something for everyone. For new players I wanted this to be a quest that would further lead them to becoming a fan of the game. For those fans returning to the HeroQuest game after many years, I wanted this to be an adventure that would help rekindle their passion for the game — an adventure that would bring back memories of games long past.

As I looked through an original quest book, I came upon quest 5: "Melar's Maze." Perfect. The adventure sends the heroes to recover the Talisman of Lore that the wizard Melar had created. This adventure gave me the elements I needed—a powerful wizard whose fate is unknown and a great artifact that was created, then hidden to keep it from the forces of Zargon. From there I could draw on some central questions for the heroes to investigate: Where is Melar now? Why did he create the Talisman of Lore? I had my rough idea, now I needed to create the structure for the adventure.

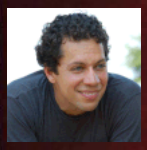
Before I began designing any of the quests, I needed to map the whole adventure. I wrote a one-page overview for the whole story. This allowed me to explore how the narrative would unfold, and at what points I would throw in a little surprise or plot twist. Once I was satisfied with the story, I planned each quest. How would it advance the narrative? What would the heroes have to accomplish? What would be the location?Additionally, I jotted down some notes on what would be the key challenges for each quest. Finally, I named each quest. Now I had my adventure planned. Each quest, like a chapter in a book, had its purpose. Each felt full of promise; these promises were what I needed to make real.

Writing a quest is a balancing act. There are a finite number of playable pieces. A quest can never require more than five closed doors to be in play. Monsters on the map must be available for placement. The key challenge though is being creative with how the board will be used and how to make each quest feel different. A good starting point is asking: What are the players going to talk about most having played this quest? What will be the key moment, the big surprise, the unique adversary or narrative reveal? How can the players feel they are on a HeroQuest? This is what makes a quest memorable and drives anticipation for the next one. It is also where a more mundane reality comes into play. Unique events, narrativereveals and special rules require explanation—text. There is limited space on the page, and the first draft is never the last. There is a lot of editing to get everything right, and not every idea makes the final cut.

Once finished I put the whole adventure to one side, left it for a few days, and then read it all through again. It felt right, and I sent the draft to Hasbro for review. I knew there would be playtesting and edits to adjust game balance. However, at its core, it was done. I had accomplished what I had set out to do. This would be an adventure for everyone. I thank Hasbro for inviting me to write this bonus quest book. I also thank all the fans who have spoken with me and shared their memories. It is always humbling to think how many people have found joy playing the HeroQuest game over the years. I hope you have the chance to play, and that this will be an adventure to remember.

Guest Designers

Teos Abadia



When designing The Spirit Queen's Torment, I was inspired to create a narrative that was exciting to the players, creating interesting locations and unexpected situations. Just as importantly, I wanted the narrative to feel compelling as a story. I hope that players will be captivated by unraveling the mystery of the Spirit Queen and in deciding how the tale should end. Lastly, I wanted to help create the sense of a larger world, with ancient orc kingdoms that once mastered magic, and to give a new voice and perspective to the orcs as allies and heroes.

Stephen Baker

Ever had an opportunity to reconnect with your younger self?

I have. Hasbro recently asked if I would be interested in designing a bonus Quest Book to accompany the re-launch of HeroQuest. Wow! I had not written a HeroQuest adventure in over 28 years. The memories of my early career came flooding back. I pictured myself sat at my old desk. I thought back to the R&D team and all the great people I used to work with. How things have changed. There were only a few computers in the department and prototypes were put together with black and white photocopies, markers and paste. I tried to recall, how did I used to work back then? What was my design process? What went through my mind when I literally put pen to paper? I thought about it and smiled. Nothings really changed. I begin by imagining how I want the players to feel. I picture a game being played and ask myself, what moment will make this a memory forever. Of course, I was interested in writing a new HeroQuest adventure! This was going to be fun. I get to take the baton from my younger self. I get to work again on a game that is dear to my heart. This was going to be just like the old days. Though I like to think the passing years have given me a few more tricks up my sleeve.

Nikki Dawes

When I was asked to create the druid character, I knew I wanted to start with a succulent. They are hardy, drought-resistant plants, which I thought was a good fit for a strong and battle-ready character. I also wanted to keep a lot of rounded shapes in the overall design to contrast with other characters. I included this with the way her hair wraps around the succulent headpiece, the rounded forms of the braid itself, the curved lines of her body markings, and her soft body shape. I also wanted to keep her clothing simple and something that she could quickly move around in, so I actually based her simple leather top and bottoms on gym clothes (with some fancy leaf adornments).

Shauna Nakasone

Initial idea for the warlock to be a halfling is that they are rarely portrayed as scary/intimidating and wanted to play around with that with the warlock archetype. I wanted her to have a bit of a regal demeanor, giving her layers of custom fitted clothing of mixed materials (treated leather, wispy taffeta and a thick base velvety skirt. The wrap around her upper torso and waist was to give a punch of color as well have an article of clothing that would hold the same spellcaster article of clothing as a cloak but keep the fitted silhouette (also it can be seen from all angles of the 3d figure). The idea of the demonic influence shows itself through the crystallization of the right eye socket and arm. For me crystal growth is a bit creepy/unnerving, a little otherworldly. , it grows and can be invasive, something usually associated with organic materials (fungus, plants, flesh) also that it seems both random and orderly(also I like that it's translucent and can play around with hight and glow coming from it as well as through it. The black double pupiled eyes on the face and the top of the hand I wanted to get though that it wasn't a random occurrence but, came from the will of an entity. The color of the crystal/magic is to get across an otherworldly-ness, power, as well as a bit of sickness that comes from being evenly yellow/green. As far as the background I wanted a space that was castle/fortress-like, architectural touches that suggest a lich or other powerful spellcaster, something that may be a target for our warlock.